

# CINEFILE

## USER MANUAL

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Issue 1.2

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# CINEFILE QUICK START MANUAL

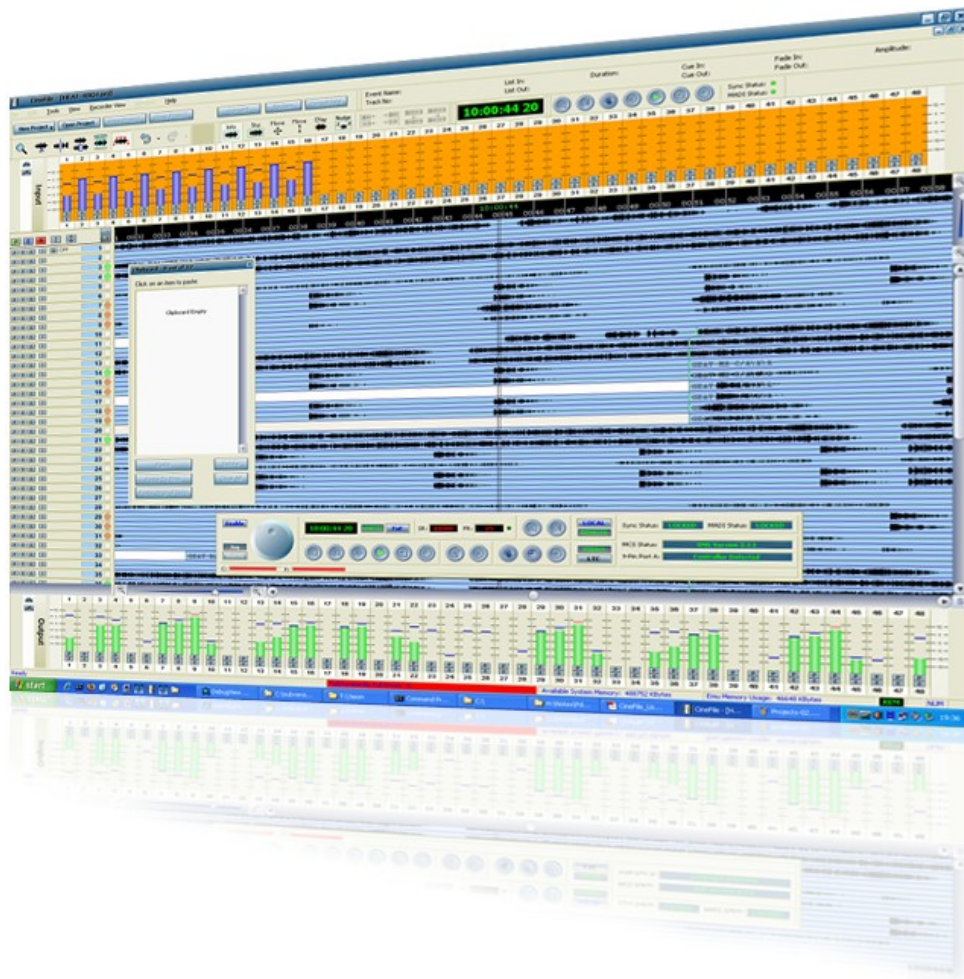
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# INTRODUCTION

CineFile is a robust, purpose built, expandable dubber/recorder designed for the next generation of workflow.

CineFile allows a unique combination of high sound quality, efficient media management, simple scalability and cutting edge performance.



*Illustration 1.: CineFile.*

## CINEFILE PROCESSING UNIT



*Illustration 2:*

*The CineFile Processing Unit.*

The CineFile Processing Unit consists of a 4U rack mount enclosure. This houses all of the processing, synchronization and interface hardware.

The front panel allows access to:

- Two SCSI 160\320 removable drives.
- A slimline DVD multi drive.

The rear panel allows access to:

- MADI I\O connections.
- Sony 9-Pin connections.
- Video Ref. Synchronisation connections.
- External ultra SCSI connections.
- Firewire connections.
- USB connections.
- Standard Monitor, Keyboard and Mouse connections.

## OPERATING SYSTEM

The CineFile user interface runs under Microsoft Windows XP Professional.

Attached media devices are both visible and accessible directly from Microsoft Windows Explorer.

For this reason it is assumed that the user has at least a basic familiarity with PC operation, including concepts such as “drag & drop” and “drop down menus”.



**Illustration 3.: Microsoft Windows XP Professional desktop.**

## **CINEFILE SET-UP CONNECTIONS**

The following section will show you how to set-up the CineFile rear panel connections.

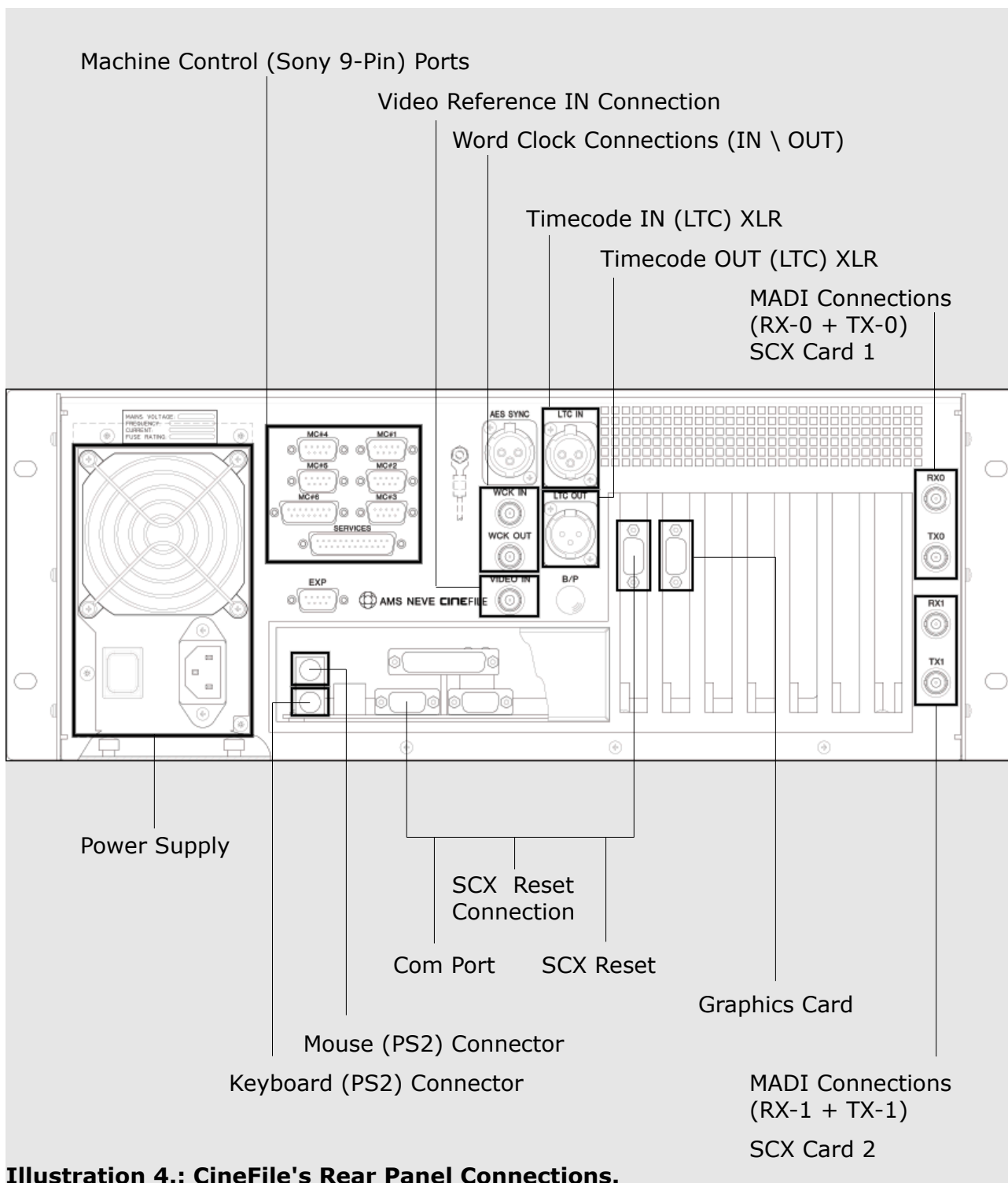
These include:

- Computer connections.
- Audio ( MADI) connections.
- Machine control connections.
- Synchronisation connections.

However, if you not sure of any part of this procedure, please connect AMS Neve and we will be happy to assist you!

## CINEFILE REAR PANEL CONNECTIONS

The diagram below shows the CineFile Rear Panel Connections.



**Illustration 4.: CineFile's Rear Panel Connections.**



## **MACHINE CONTROL CONNECTIONS (continued...)**

For normal operation CineFile requires the following connections to be configured:

### **COMPUTER CONNECTIONS:**

- Display - a standard VGA monitor.
- Mouse - a standard PC mouse.
- Keyboard - a standard PC keyboard.

### **SCX RESET CONNECTIONS:**

- SCX Reset - Reset to COM Port.

### **AUDIO CONNECTIONS:**

- MADI IN - Connected to the MADI OUT of the Console.
- MADI OUT - Connected to the MADI IN of the Console.

### **MACHINE CONTROL CONNECTIONS:**

- Sony 9-PIN - Machine Controller via MCS PORT #1.
- LTC - Optionally, CineFile may also be configured to chase LTC.

### **SYNCHRONISATION CONNECTIONS:**

- VIDEO REF. - Connection to the Studio's Video Reference Source.

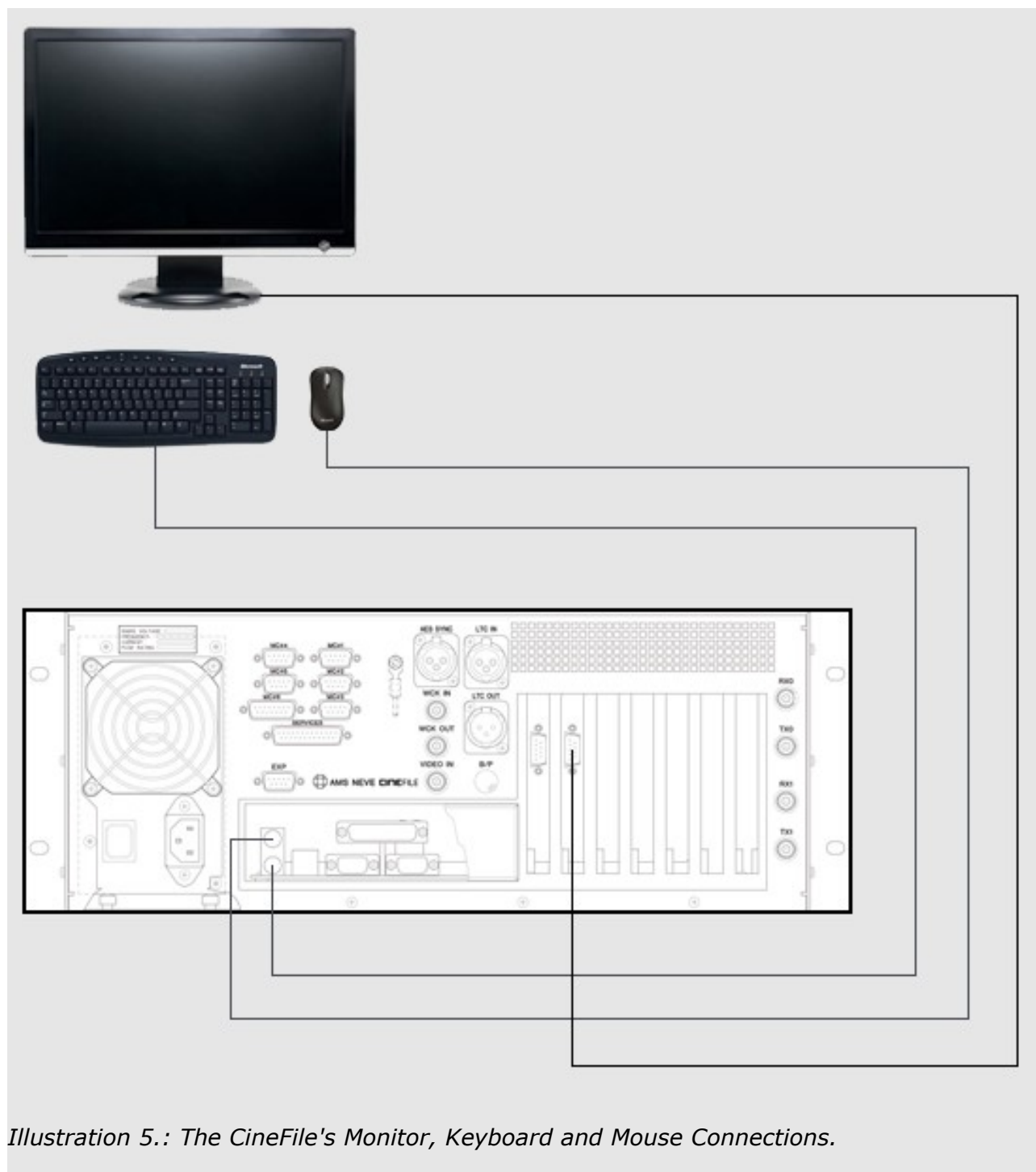
### **IMPORTANT**

It is important that both the CineFile and the digital console **must** be locked to your studio's video reference synchronisation source.

**The following pages will show you how to configure the CineFile Rear Panel connections prior to use.**

## COMPUTER CONNECTIONS

The diagram below shows how to connect the CineFile's Computer connections.



**SCX RESET CONNECTIONS**

The diagram below shows how to connect the CineFile's Reset Connections.

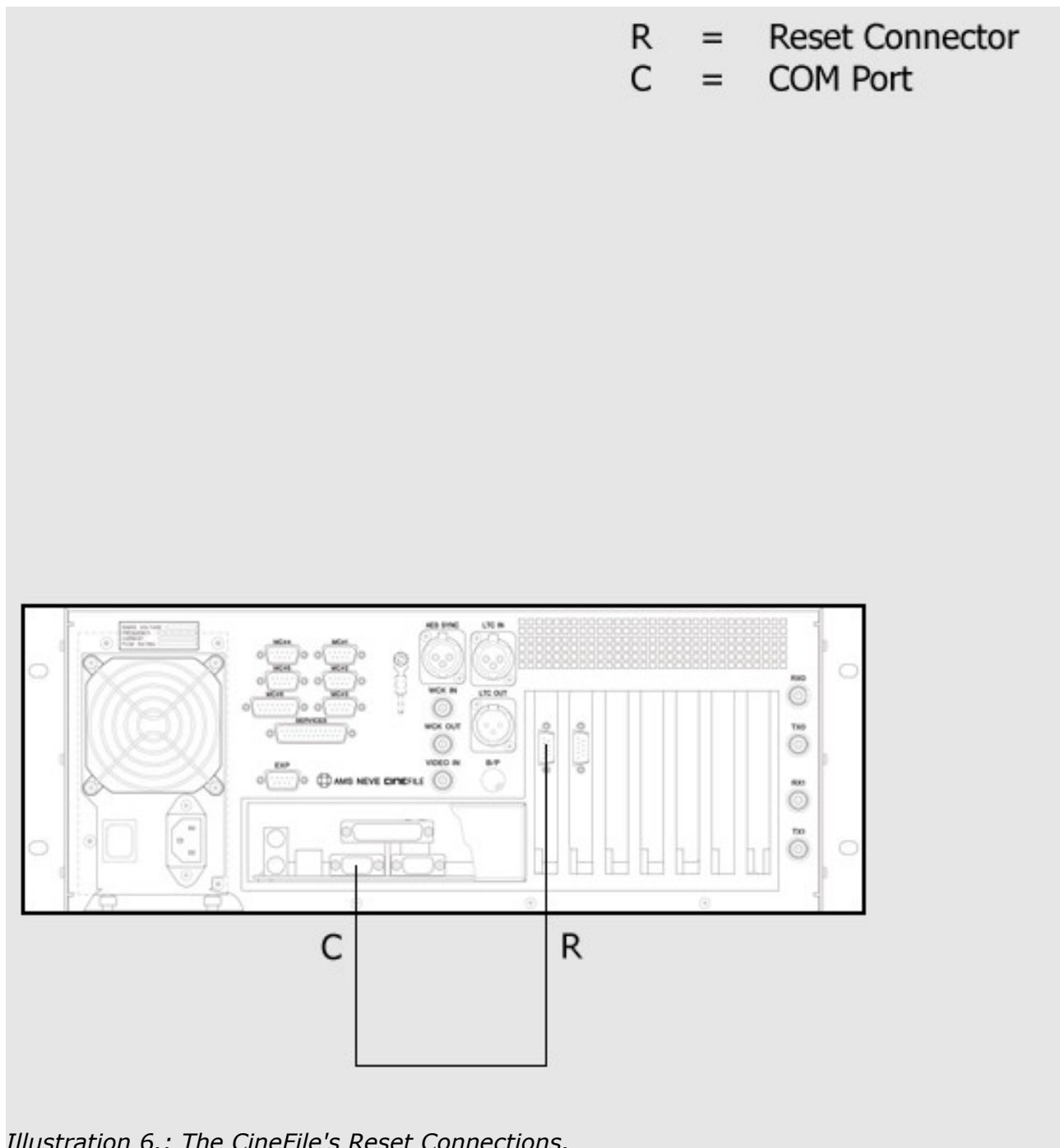


Illustration 6.: The CineFile's Reset Connections.

## AUDIO CONNECTIONS

The diagram below shows how to connect the CineFile's Audio (MADI) connections.

**NOTE:** A CineFile fitted with a single SCX card will only require MADI Ports RX-0 and TX-0 to be connected.

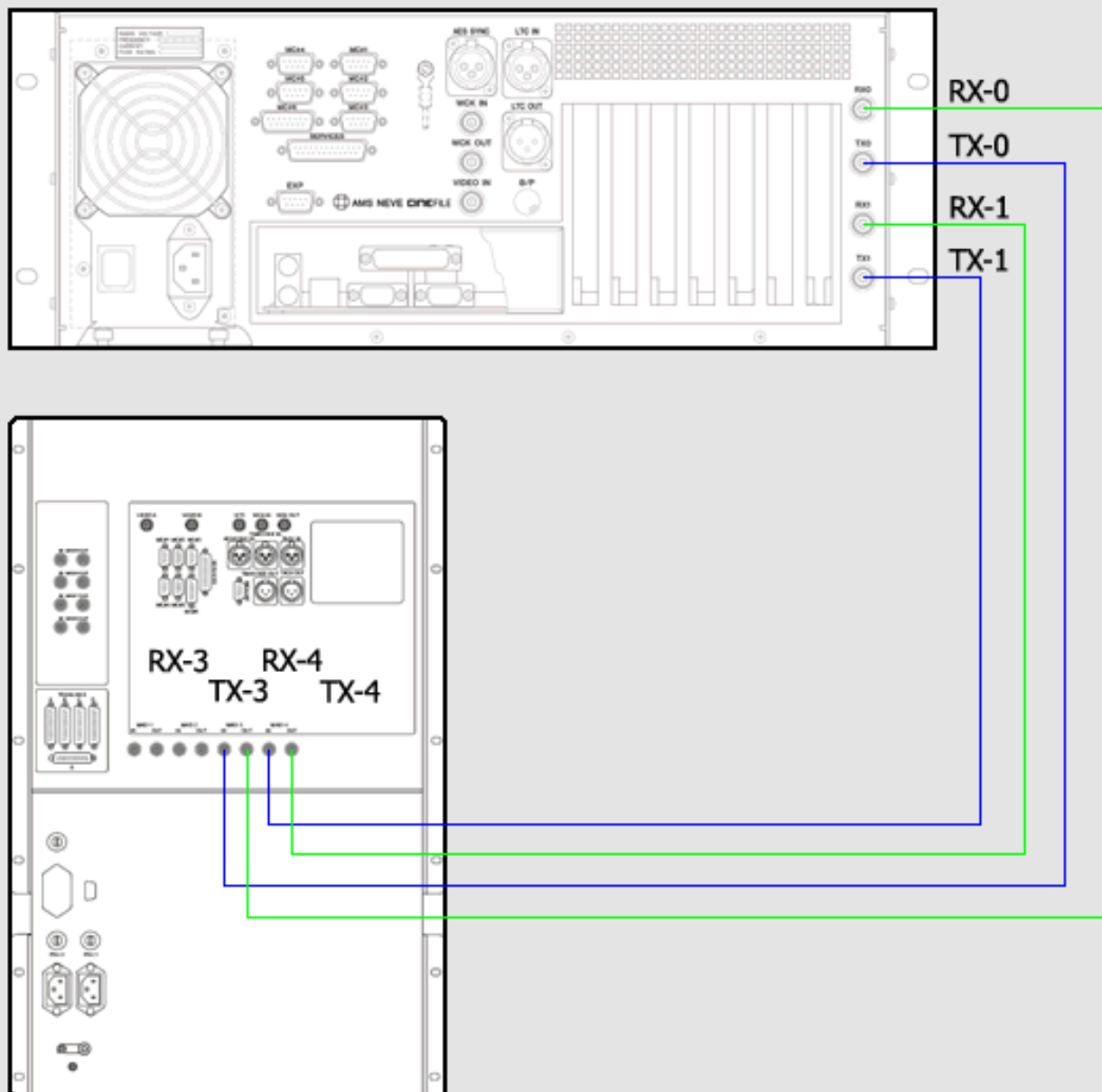


Illustration 7.: The CineFile's Audio (MADI) Connections.



**SYNCHRONISATION CONNECTIONS**

The diagram below shows how to connect the CineFile's Synchronisation connections.

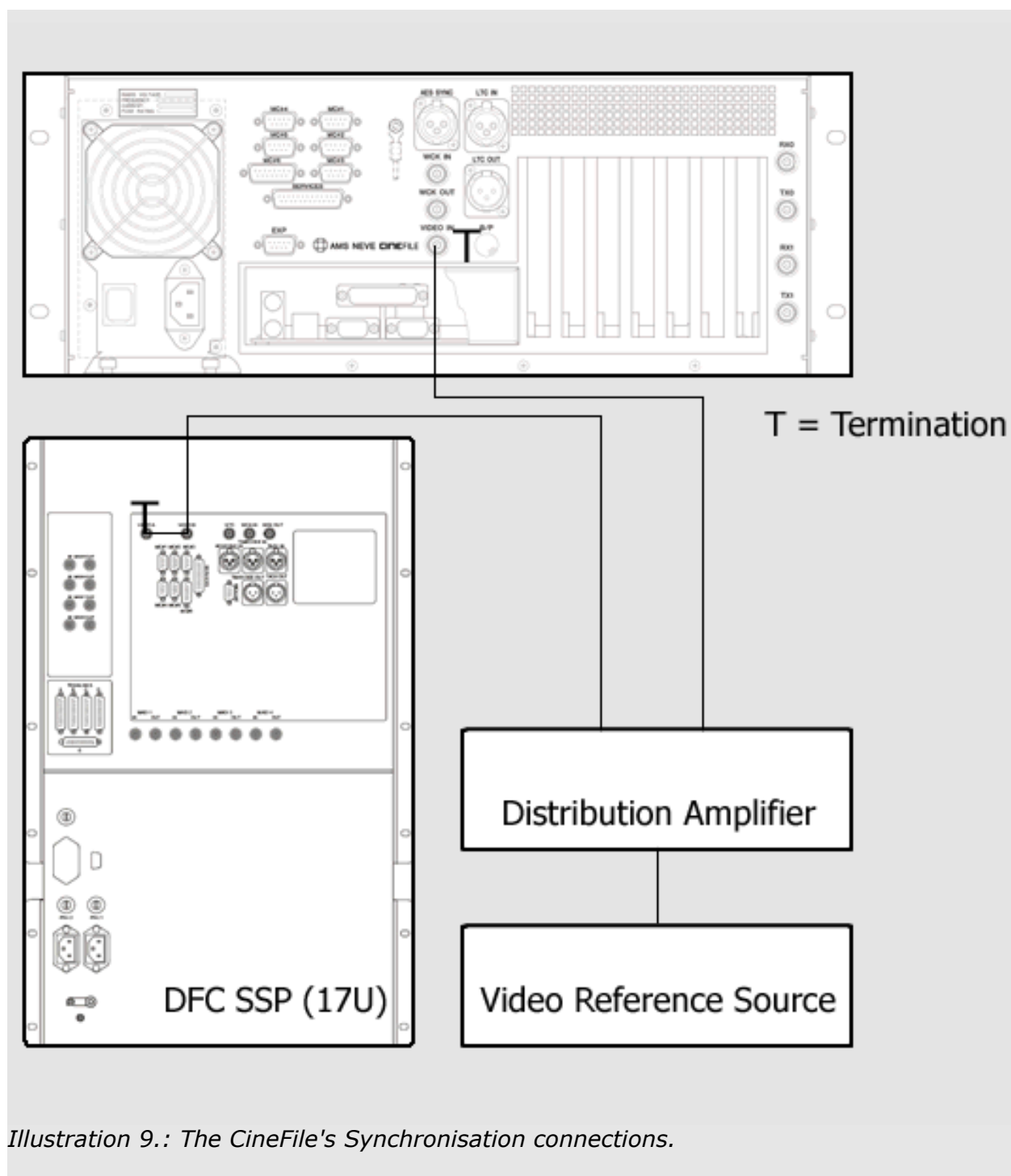


Illustration 9.: The CineFile's Synchronisation connections.

## CONNECTING THE CINEFILE (SCSI) AUDIO DRIVES

During delivery, the CineFile Audio drives are removed to avoid damaged during transit.

To connect the CineFile Audio Drives:

1. The diagram below shows the CineFile with both audio drive's disconnected.

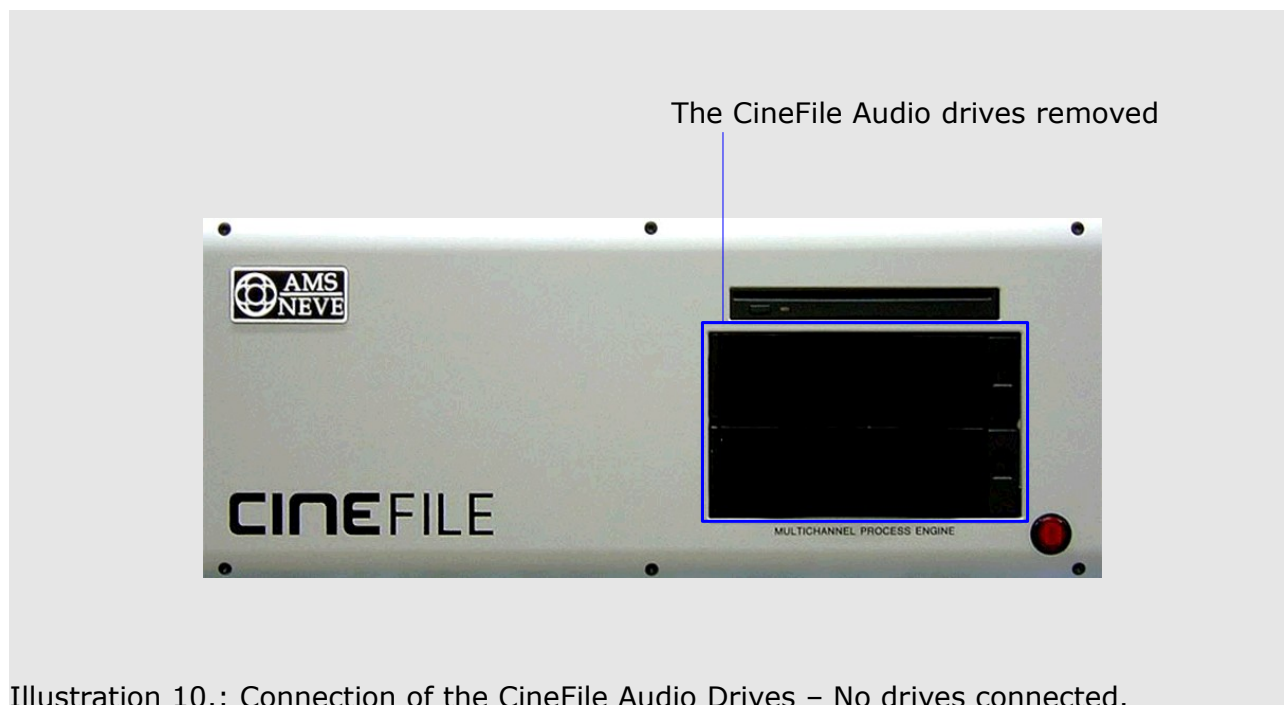


Illustration 10.: Connection of the CineFile Audio Drives – No drives connected.

2. Insert the CineFile Audio drive, marked as "**Cine Drive 1**", into the upper removable SCSI housing.

The Upper CineFile Audio drive connected.

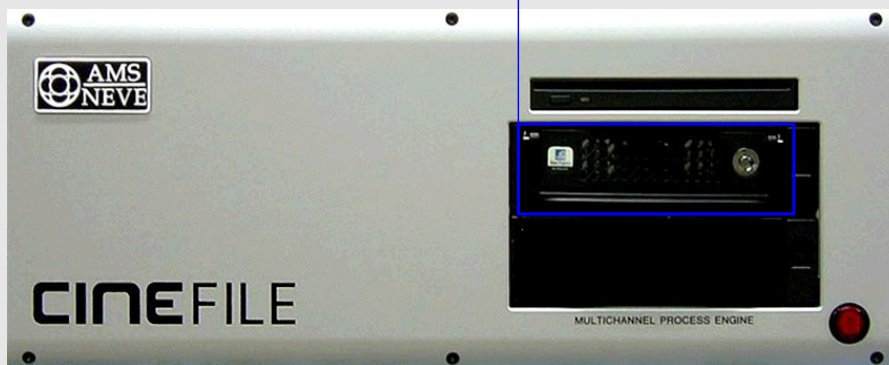


Illustration 11: Connection of the CineFile Audio Drives – Upper drive connected.

3. Insert the CineFile Audio drive, marked as "**Cine Drive 2**", into the lower removable SCSI housing.

The both CineFile Audio drive connected.



Illustration 12: Connection of the CineFile Audio Drives – Both drives connected.



4. Using the Removable Drive's Locking key, lock both the CineFile Audio drives into the SCSI housings.

**Note:**

*Obviously, when the CineFile audio drives are locked in position, they cannot be removed.*

With the CineFile audio drives connected and locked in place, they will be ready for use.

## REMOVABLE DRIVES SCSI ID DISPLAY

When the CineFile is powered on, a removable drive will display either its "**SCSI ID**" or the letter "**U**".

By default, the Audio Drives will be displayed as either:

**ID-1** = Upper removable housing (Locked).

**ID-2** = Lower removable housing (Locked).

**U** = The Audio Drive is "**Un-locked**".

If a drive displays the symbol "**U**" instead of its "**ID number**", the Drive is "**Un-locked**".

If you have reboot the CineFile while an Audio Drive is "**Un-locked**", repeat the following:

1. Using the Removable Drive's Locking key, lock the CineFile Audio drive into the SCSI housings.
2. Reboot the CineFile Processing Unit.

With the CineFile audio drives connected and locked in place, they will be ready for use.

## CINEFILE QUICK START

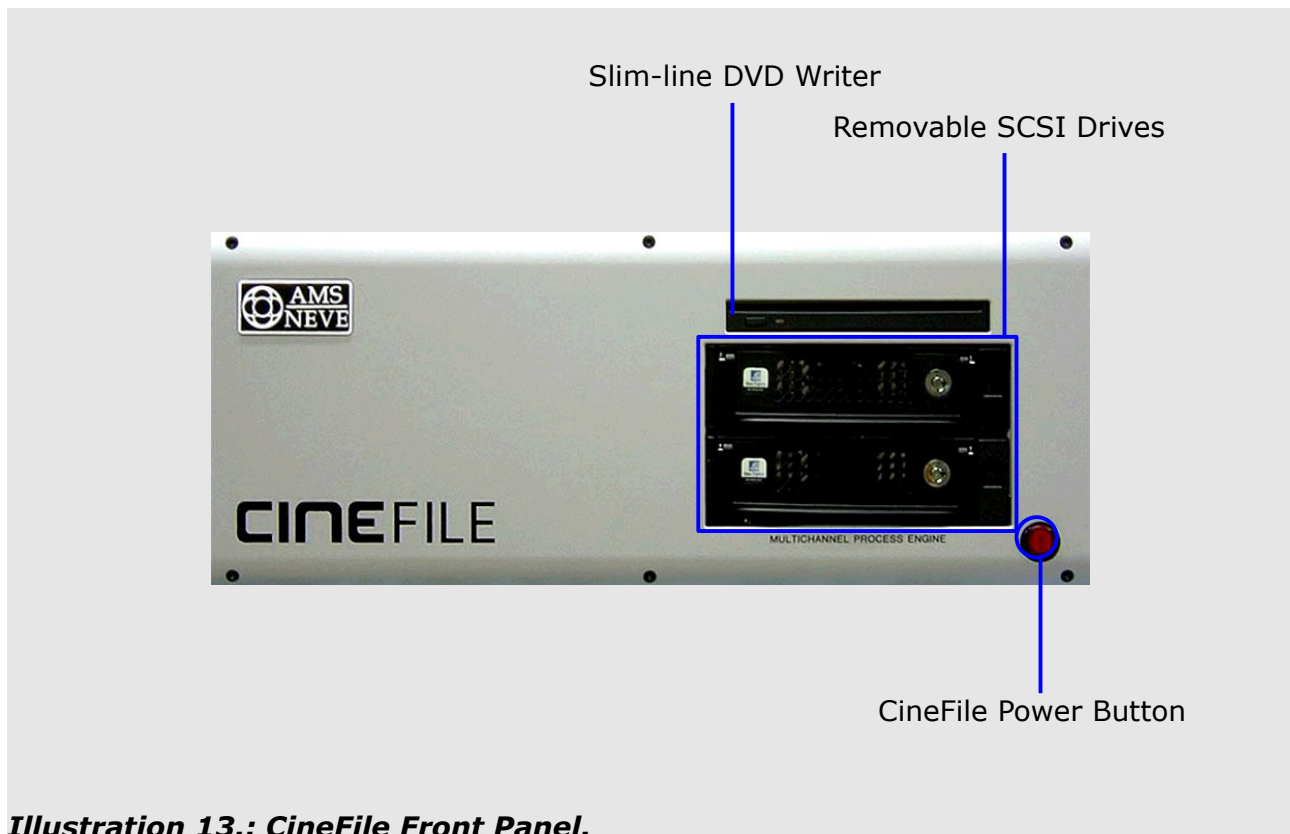
This section will explain how to quickly set-up and begin using the CineFile.

This includes the following stages:

- How to rebooting the CineFile Processing Unit.
- How to Launch the CineFile application.
- CineFile Launched - The CineFile User Interface.
- Configuring the CineFile Default Settings.
- Confirming the CineFile is Locked to the MADI source, including:
  - Basic MADI Connection fault finding.
- Confirming the CineFile is Locked to the Synchronisation source, including:
  - Basic Sync. Connection fault finding.
- Creating a Project, including:
  - How to create a Pre-allocated Project using the Quick Project buttons.
  - How to create a Non-destructive Project using the Quick Project buttons.
  - How to convert from a Pre-allocated to a Non-destructive Project.
  - How to convert from a Non-destructive to a Pre-allocated Project.
- How to Save a Project.

## HOW TO REBOOT THE CINEFILE PROCESSING UNIT

The diagram below shows the CineFile front panel:



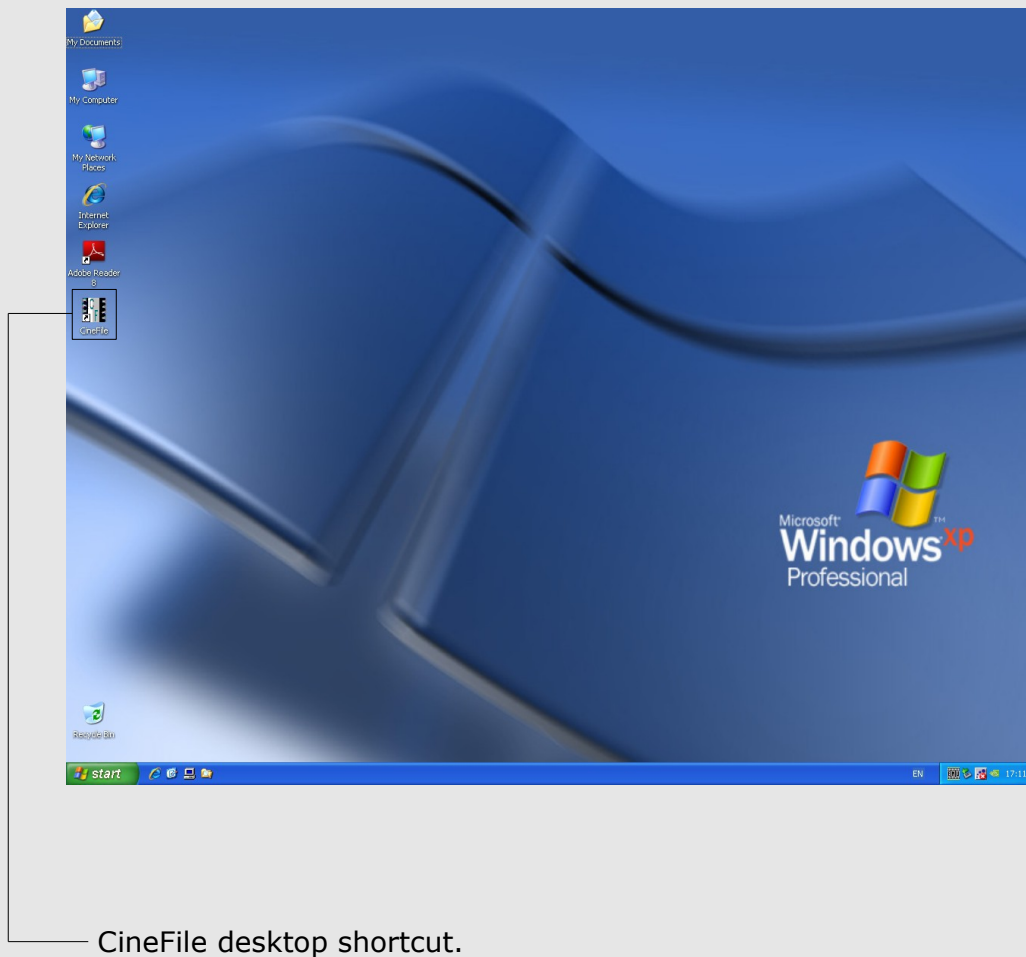
**Illustration 13.: CineFile Front Panel.**

To start-up the CineFile Processing Unit:

- **Press the CineFile's front panel Power Button.**

The embedded host computer will then automatically run through Power-on self-test, launch the Microsoft Windows XP Professional operating system and then display the Microsoft Windows XP Professional desktop.

The following diagram show the Microsoft Windows XP Professional desktop displaying the CineFile desktop shortcut icon.



**Illustration 14.: Microsoft Windows XP desktop (also showing the CineFile desktop shortcut).**

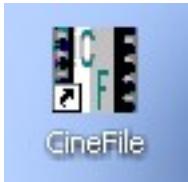
Please continue to the next stage:

### **How to Launch the CineFile Application.**

## HOW TO LAUNCH THE CINEFILE APPLICATION

The CineFile application may be launched from either the CineFile desktop shortcut, or from the Start Menu.

This is the CineFile desktop shortcut icon.



*Illustration 15.:  
The CineFile desktop shortcut*

To launching the CineFile application from the CineFile desktop shortcut icon:

**Double click the “CineFile desktop shortcut icon”.**

Alternatively, the CineFile application may be launched from the Start Menu.

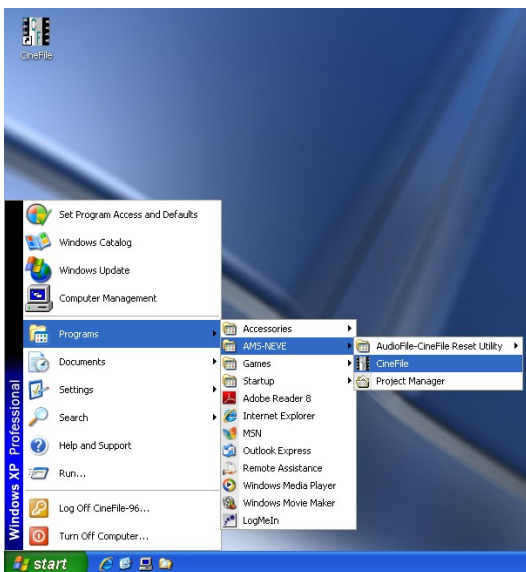
To launching the CineFile application from the Start Menu:

Click the Start button, then navigate to:

**Programs: AMS-NEVE.**

To launching the CineFile application from the Start Menu:

**Click the selection “CineFile”.**



*Illustration 16.: Launching the  
CineFile from the Start Menu.*



*Illustration 17.:CineFile Boot Screen.*

Both the above actions will launch the CineFile application and display the CineFile Boot Screen.

The CineFile Boot Screen displays information regarding each stage of the CineFile reboot process.

Once the CineFile has fully booted, the CineFile User Interface will be displayed.

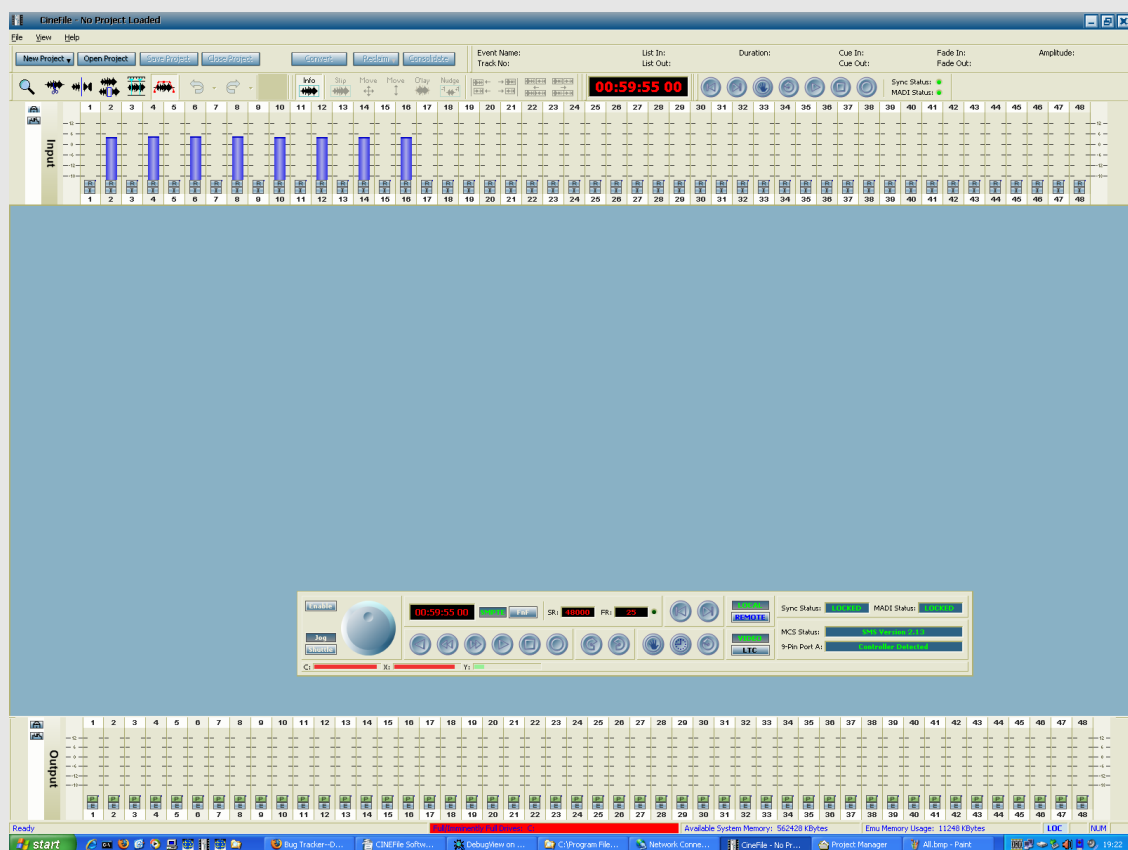
Please continue to the next stage:

**CineFile Launched – The CineFile User Interface.**

## CINEFILE LAUNCHED – THE CINEFILE USER INTERFACE

When the CineFile is first launched, the CineFile User Interface is displayed with no Project loaded.

The CineFile User Interface will therefore be displayed as below:



**Illustration 18.: CineFile interface - no Project loaded.**

The next step is to configure the CineFile's Default Settings:

Please continue to the next stage:

### Configuring the CineFile's Default Settings.



## CONFIGURING THE CINEFILE'S DEFAULT SETTINGS

The next step is to configure the CineFile's Default Settings.

To configure the CineFile's Default Settings:

1. Click the File Menu.

*The File Menu will then be displayed.*

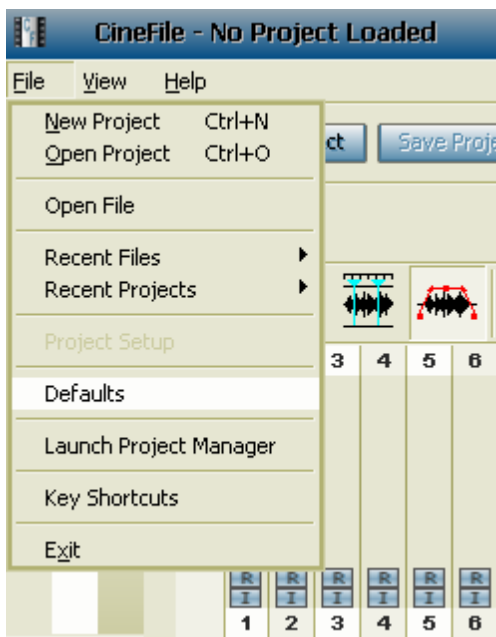


Illustration 19.: File Menu.

2. From the File Menu, click Defaults.

*This will display the **Defaults: System Defaults** settings:*

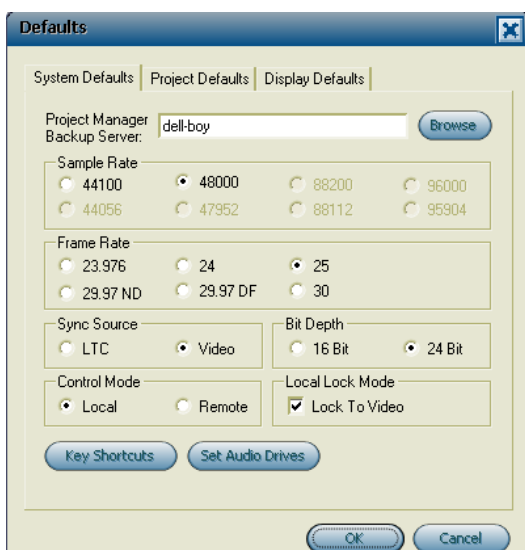


Illustration 20.: System Defaults.

3. Click the System Settings you intend to use to create the New Project.

*For example:*

**Sample Rate** = 48 000Hz

**Frame Rate** = 25Fr

**Bit Depth** = 24 Bit

**Sync Source** = Video

### **IMPORTANT:**

*Make sure the settings you apply to the **CineFile** match your **Console** setting!*

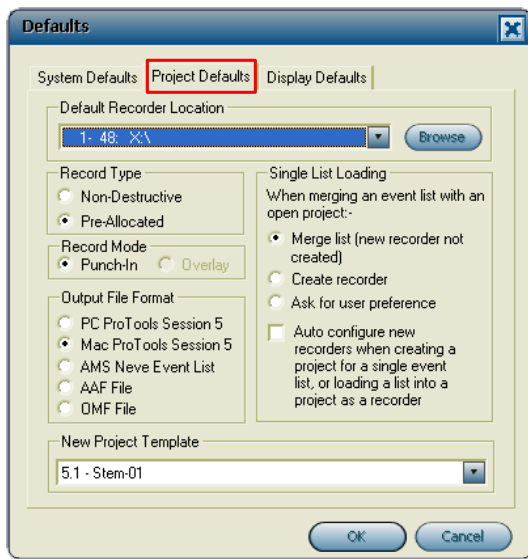


Illustration 21.: Project Defaults

- Next, click the tab labelled **Project Defaults**.

*From the Project Defaults Menu, click the following settings:*

**Record Type** = **Non Destructive**

**Output File Format** = **Mac Pro Tools Session 5**

**New Project Template** = **Default 1x48Track**

*With the CineFile default settings selected, they must then be saved.*

- To Save the Default Settings click button marked, **OK**.

The CineFile Defaults will then be configured.

Please continue to the next stage:

**Confirming the CineFile is Locked to the MADI Source.**

## CONFIRMING THE CINEFILE IS LOCKED TO THE MADI SOURCE

The next step is to confirm the CineFile is Locked to the connected MADI source.

To confirm the CineFile is Locked to the connected MADI source:

1. Click the keyboard function key **F5**.

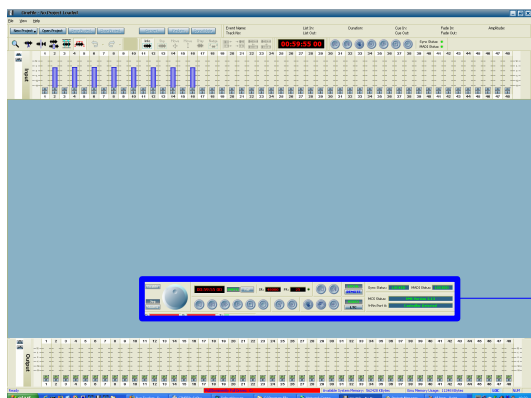


Illustration 22.: CineFile interface - no Project loaded.

Selection of the keyboard function key **F5** toggles the display of the CineFile Transport Bar.

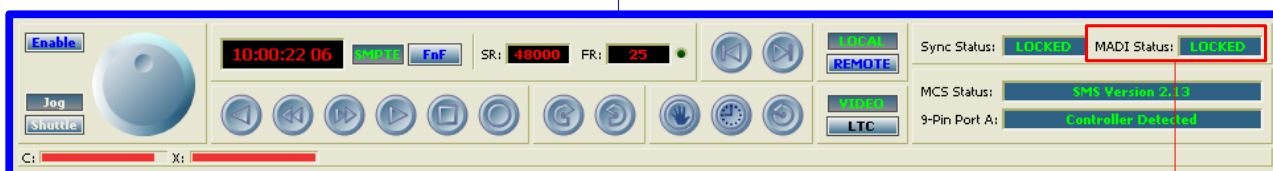


Illustration 23.: CineFile Transport Bar

Within the Transport Bar is the **MADI Status** section.

This section provides a real-time indication of the CineFile's Lock to MADI.

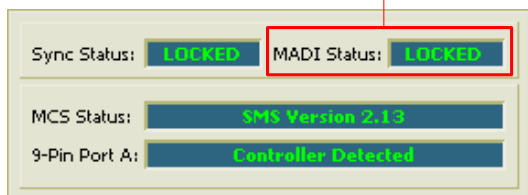


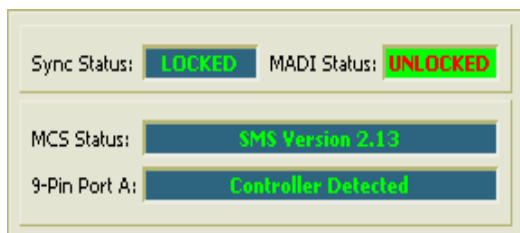
Illustration 24.: MADI Status is displayed as "LOCKED"

2. Is the MADI Status display indicating "LOCKED" in green lettering?

If so, the CineFile is correctly "Locked" to the connected MADI Source.

If so, continue to the following section:

**Confirming the CineFile is Locked to the Video Ref. Source.**



*Illustration 25.: MADI Status **is** displayed as "**UNLOCKED**"*

If the MADI Status is displayed as "**UNLOCKED**" in **RED** lettering – then check the following:

- Is the Console set to the same Sample Rate as the CineFile?

If so,

- Are the MADI connections between the CineFile and the Console correct?

You can prove this by repeating the following:

Looping back the MADI Ports:

Disconnect the two BNC-Coaxial Cables connected to the CineFile's rear MADI ports.

Connect the BNC-Coaxial Cables together using a BNC T-piece.

With the Consoles MADI Ports "looped-back" in this manner you can confirm the integrity of the BNC-Coaxial cables.

If the cabled are correct?

- Are the MADI connections between the CineFile and the Console the correct way round?

Check the following:

The BNC-Coaxial cable "RX from the console" is connected to "TX-0 of the CineFile".

The BNC-Coaxial cable "TX from the console" is connected to "RX-0 of the CineFile".

With the CineFile Transport Bar "**MADI Status**" displayed as "LOCKED", continue to the following section:

Please continue to the next stage:

**Confirming the CineFile is Locked to the Video Ref. Source.**

## CONFIRMING THE CINEFILE IS LOCKED TO THE VIDEO REF. SOURCE

The next step is to confirm the CineFile is Locked to the connected Video Reference source.

To confirm the CineFile is Locked to the connected Video Reference source:

1. Click the Keyboard function key F5.

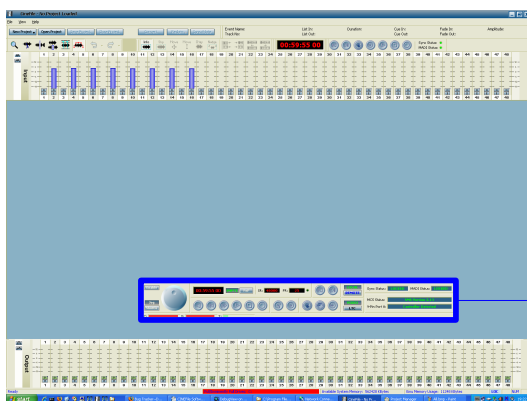


Illustration 26.: CineFile interface - no Project loaded.

Selection of the keyboard function key **F5** toggles the display of the CineFile Transport Bar.

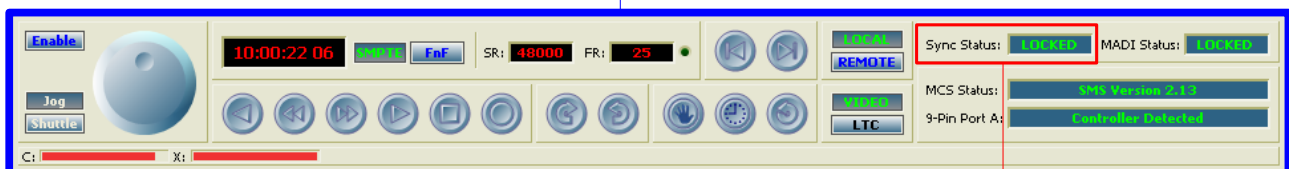


Illustration 27.: CineFile Transport Bar.

Within the CineFile Transport Bar is the Sync Status display.

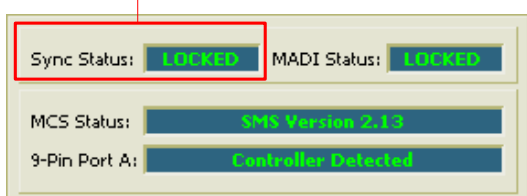


Illustration 28.: **SYNC Status** is displayed as "**LOCKED**".

3. Is the Sync Status display indicating "**LOCKED**" in green lettering?

If so, the CineFile is correctly "Locked" to the connected Video Reference source.

If so, continue to the following section:

**How to create a CineFile Project.**

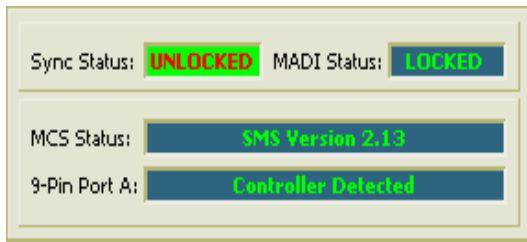


Illustration 29.: **SYNC Status** is displayed as "**UNLOCKED**"

If the **SYNC Status** is displayed as "**UNLOCKED**" in **RED** lettering – then check the following:

Is the Video Reference source connected to the CineFile?

If so,

Is the Video Reference connected to both the Console and the CineFile set to the correct Format: **Pal \ NTSC \ HD?**

With the CineFile Transport Bar "**Sync Status**" displayed as "**LOCKED**", continue to the following section:

Please continue to the next stage:

### **How to create a CineFile Project.**

## HOW TO CREATE A CINEFILE PROJECT

The simplest and fastest method of creating a New Project is by using the Quick Project buttons.

Using this method:



Illustration 30.:The CineFile Quick Project Bar: **"New Project"**.

- First, you click the **"New Project"** button.  
*The New Project dialogue box will then appear.*
- You then type a name for the new project into the **"Enter New Project Name Box"**.
- Next, click the **OK** button.

A New Project is then created using the currently stored Defaults Settings.

This method also allows you to choose between making a Pre-allocated Project or a Non-destructive Project.

What's the difference?

### Pre-allocated Projects:

Pre-allocate Project's allow you to create a Tape Reel. The Tape Reel has a pre-defined start and end Timecode, whereby, each of the Projects Track's are composed of a single file. As new recordings are made, the new recorded audio is automatically merged into the Track's file.

This format has the advantage of allowing you to use the CineFile as though it were a conventional multi-track tape machine.

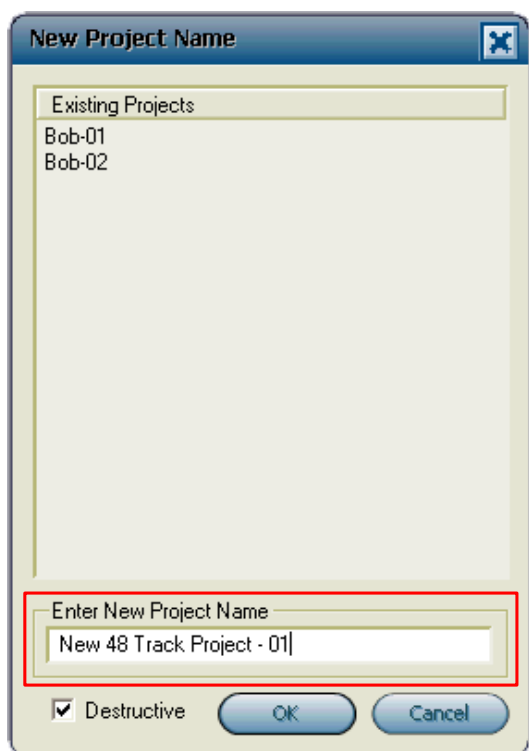


Illustration 31.:The **"New Project Name"** dialogue box – with the **"Enter New Project Name"** box highlighted.



**Non-destructive Projects:**

Non-destructive Projects allow you to retain each recording as a separate file. Each recording is displayed as a separate Event, and all of which, are stored within the project.

This format has the advantage of allowing you to Edit the recorded audio, Insert or Remove Stock, and, allow the feature Multi-level Undo.

**Project Conversion**

Both formats have their advantages. Fortunately, regardless of format you choose to select when you create a new project, projects may be converted from one format to the other.

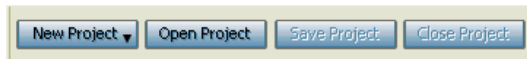
The following sections demonstrate:

- How to create a Pre-allocated Project using the Quick Project buttons.
- How to create a Non-destructive Project using the Quick Project buttons.
- How to convert a Non-destructive Project to a Pre-allocated project.
- How to convert a Pre-allocated project to a Non-destructive Project.

## HOW TO CREATE A PRE-ALLOCATED PROJECT USING THE QUICK PROJECT BUTTONS

To create a Pre-allocated Project using the Quick Project buttons:

1. Click the Quick Project: **"New Project"** button.

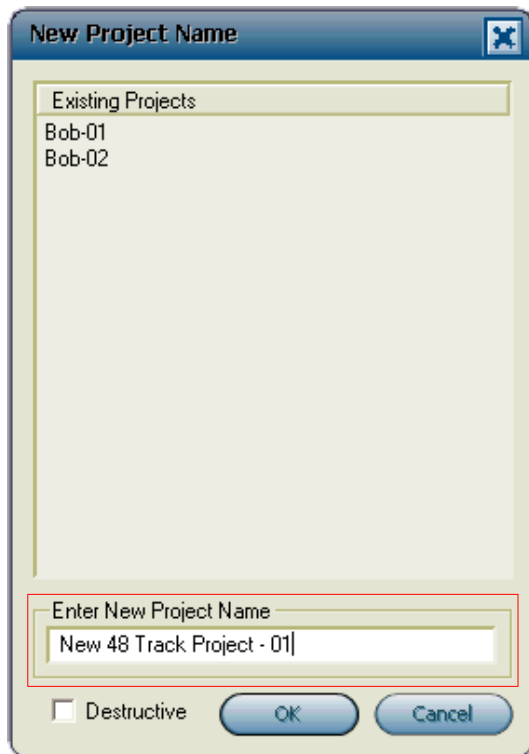


*Illustration 32.: Quick Project Buttons.*



*Illustration 33.: New Project Name prompt.*

*By Clicking the Quick Project: New Project button the New Project Name Box is displayed.*



*Illustration 34.: New Project Name Box named.*

2. Type a name for the New Project into the "Enter New Project Name" box.



*Illustration 35.: New Project Name Box – Destructive box ticked.*

3. Tick the box marked "Destructive".

*The Destructive box is positioned to the left of the **OK** button!*

4. Next, click the **OK** button.

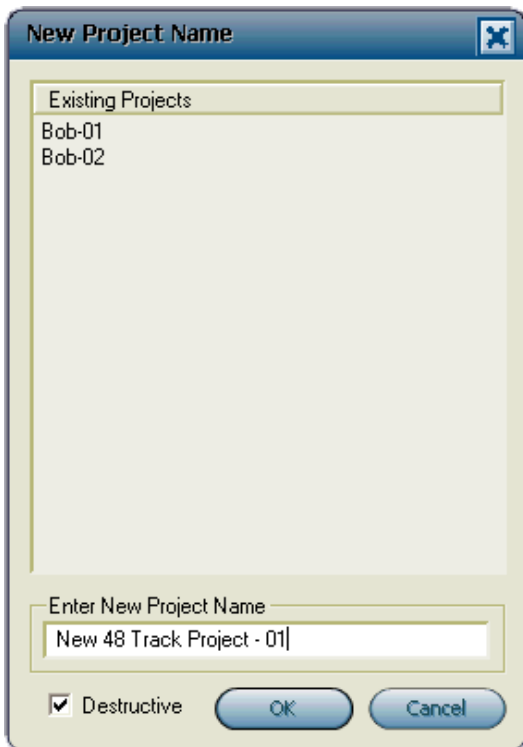


Illustration 36.: New Project Name Box named - click the **OK** button.

5. You will then be prompted with a Create Tape Reel dialogue box.

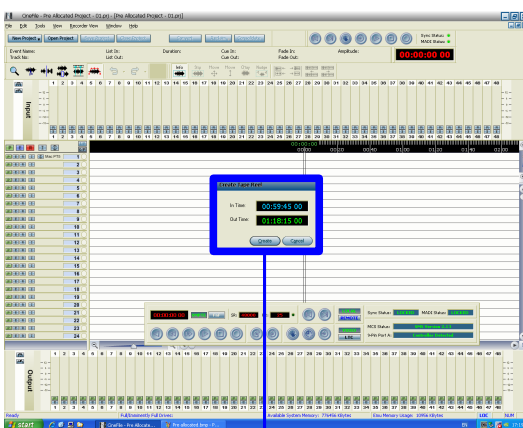


Illustration 37.: Create Tape Reel.



Illustration 38.: Create Tape Reel Box - Start Timecode.



Illustration 39.: Create Tape Reel Box - End Timecode.

6. Enter a Start Timecode for the Pre-allocated Tape Reel into the "In Time" box.

7. Enter an End Timecode for the Pre-allocated Tape Reel into the "Out Time" box.

8. With both "In Time" and "Out Time" Timecode's entered, click the Create button.

9. The Pre-allocated Tracks will then be constructed by the CineFile.

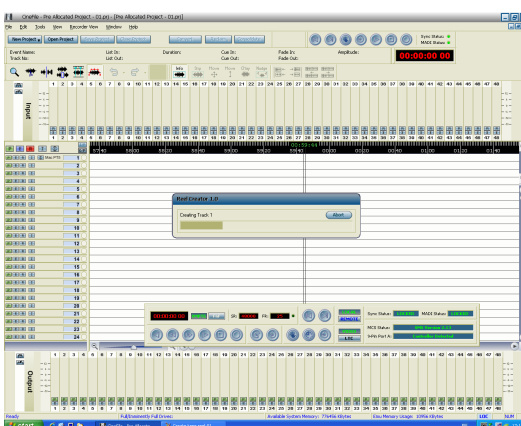
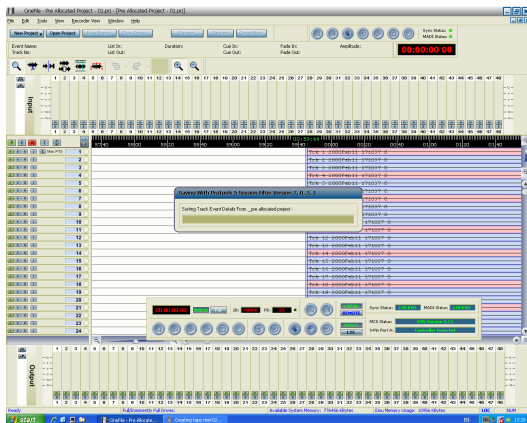
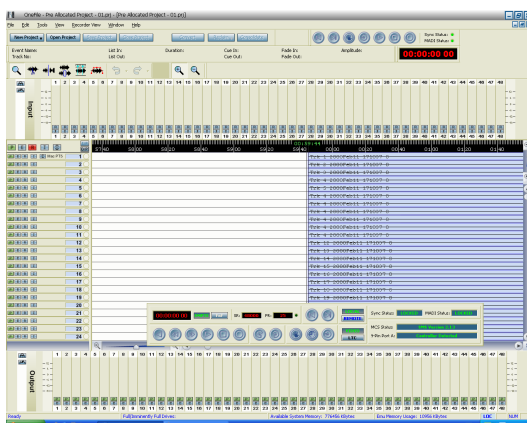


Illustration 40.: Pre-allocated Tracks being constructed.

10. Finally, the Pre-allocated Project is automatically saved.



*Illustration 41.: Pre-allocated Project being saved.*



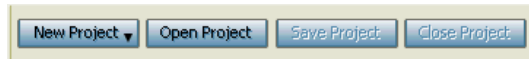
*Illustration 42.: Pre-allocated Project Created – Ready to begin Recording.*

A New Project will then be created.

With a Project created, the CineFile will be ready to begin Recording.

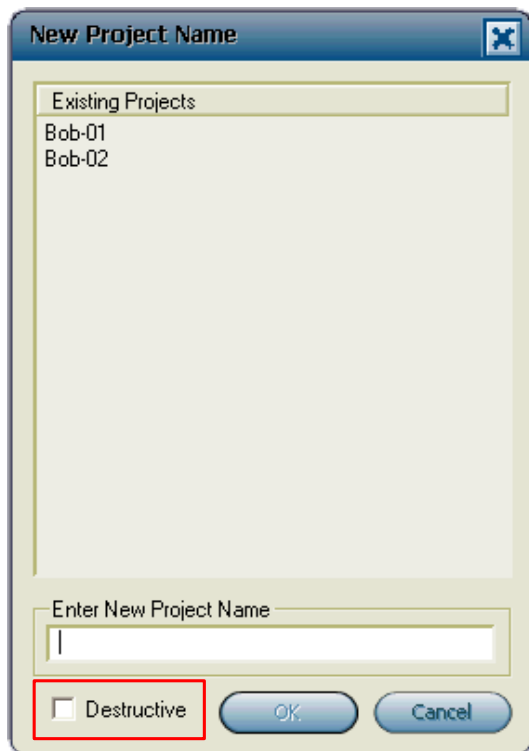
## HOW TO CREATE A NON-DESTRUCTIVE PROJECT USING THE QUICK PROJECT BUTTONS

To create a Non-destructive Project using the Quick Project buttons:



*Illustration 43.:Quick Project Buttons.*

1. Click the Quick Project: New Project button.



*Illustration 44.: New Project Name prompt – Set to create a Non-destructive Project.*

*By clicking the Quick Project: New Project button the New Project Name Box is displayed.*

**DO NOT TICK** the Destructive box positioned to the left of the **OK** button!



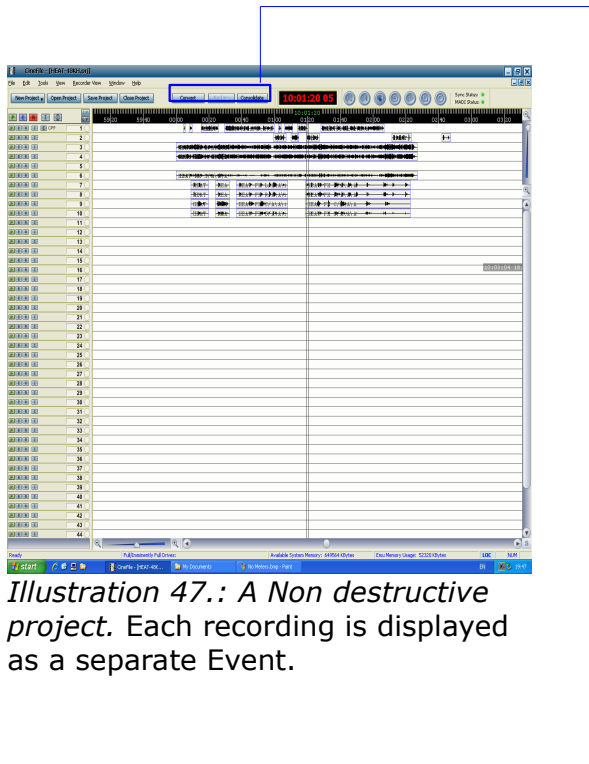


## HOW TO CONVERT A NON-DESTRUCTIVE PROJECT TO A PRE-ALLOCATED PROJECT

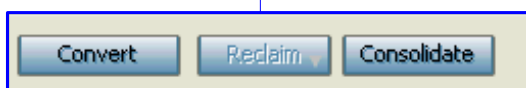
To convert a Non-destructive Project to a Pre-allocated Project:

1. This is a Non-destructive project.

Non-destructive Project's allow you to retain each recording as a separate file. Each recording is displayed as a separate Event, and all of which, are stored within the Project.



*Illustration 47.: A Non destructive project. Each recording is displayed as a separate Event.*



*Illustration 48.: The Convert button.*

2. To convert the Non-destructive Project to a Pre-allocated project, click the **"Convert"** button.

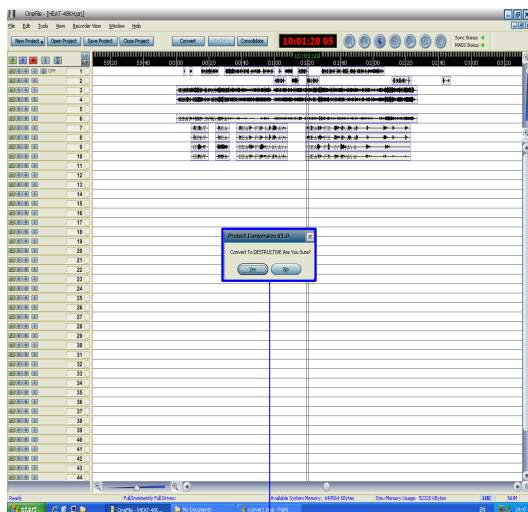


Illustration 49.:  
Project conversion dialogue box.



Illustration 50.: The "**Project conversion**" dialogue box.



Illustration 51.: The "**Create Tape Reel**" dialogue box.

3. The "Project Conversion: Convert to DESTRUCTIVE Are you sure?" dialogue box will then be displayed.

4. Click the button marked **Yes**.

5. The "**Create Tape Reel**" dialogue box will then be displayed.

The In-Time box will indicate the Start Timecode of the first Event within the Project.

The Out-Time box will indicate the End Timecode of the last Event within the Project.

If you intend to Export the Non-destructive Project as individual files, the In-Time and the Out-Time may remain unchanged.

However, if you intend to record to the Project, most External Machines will require Pre-roll and Post-roll to allow the Machine to gain "Lock", before they begin playback.

For this reason, do not forget to add Pre-roll to the In-Time box, and, Post-roll to the Out-Time box.

For example, adding approximately 15-second Pre-roll...



*Illustration 52.:* Create Tape Reel – adding Pre-roll.



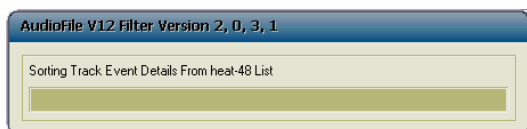
*Illustration 53.:* Create Tape Reel – adding Post-roll.

...and approximately 15-second Post-roll, should usually be more than enough.

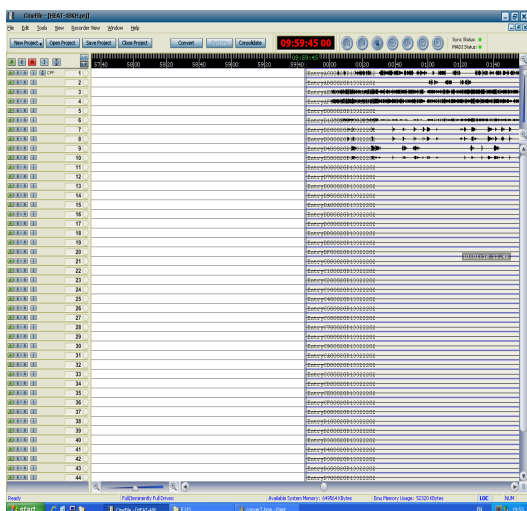
6. Click the Create Tape Reel **OK** button.



*Illustration 54.: The Reel Creator prompt – indicating the conversion progress of each Track.*



*Illustration 55.: Project saved on completion of the conversion.*



*Illustration 56.: Project converted to Pre-allocated format.*

7. The Reel Creator prompt will then indicate the conversion progress of each Track.

All Tracks within the Project will then be converted to a single file, each of the duration specified by the Create Tape Reel dialogue box.

8. On completing the conversion the Project will then be saved.

As this is a Pre-allocated Project, a Destructive Project, you will no longer need to Save the Project.

9. With the Project convert to a Pre-allocated Project, each of the tracks will then be of the same duration.

The Project is now in Pre-allocated format.

## HOW TO CONVERT A PRE-ALLOCATED PROJECT TO A NON-DESTRUCTIVE PROJECT

To convert a Pre-allocated Project to a Non-destructive Project:

1. This is a Pre-allocated project.

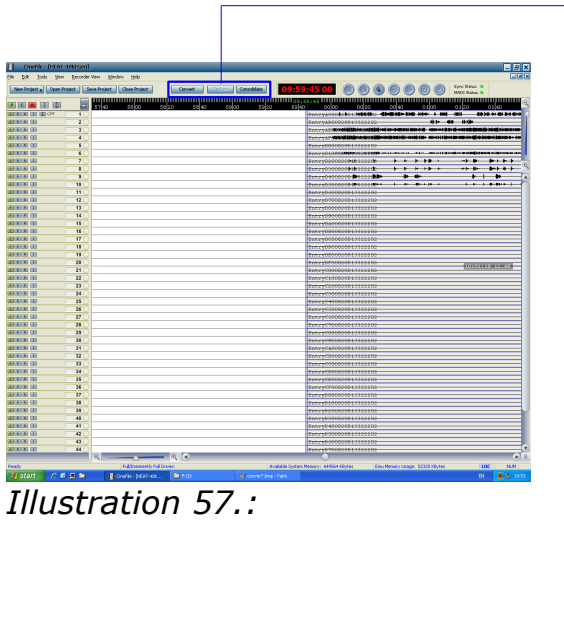
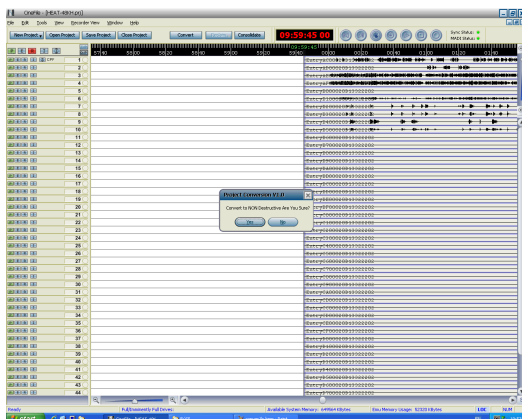


Illustration 57.:

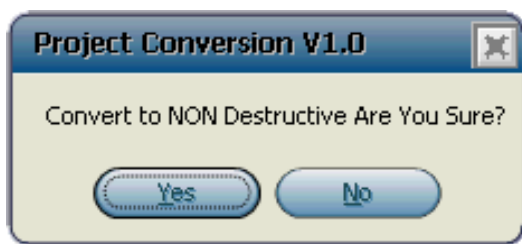


Illustration 58.: The Convert button.

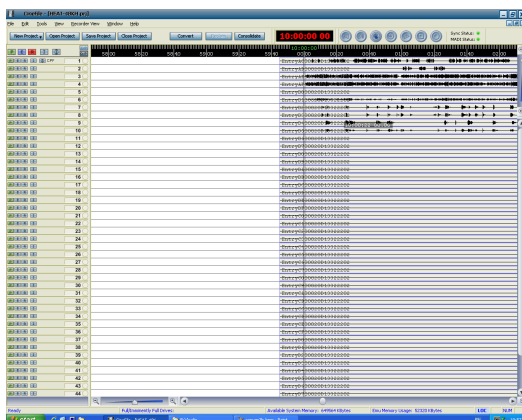
2. To convert the Pre-allocated Project to a Non-destructive project, click the **"Convert"** button.



*Illustration 59.:* The “Project Conversion: Convert to NON Destructive Are you sure?” dialogue box.



*Illustration 60.:* The “Project Conversion: Convert to NON Destructive Are you sure?” dialogue box.



*Illustration 61.:* The Project convert to Non-destructive format.

3. The “Project Conversion: Convert to NON Destructive Are you sure?” dialogue box will then be displayed.

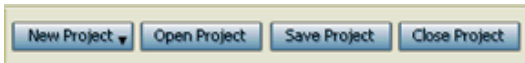
4. Click the button marked **Yes**.

5. The Project will then be converted to Non-destructive format.

The Project is now in Non-destructive format.

## HOW TO SAVE A PROJECT

To **Save** a CineFile Project:



*Illustration 62.: To **Save** a CineFile Project - Click the **Quick Project: Save Project** button.*

1. Click the **Quick Project: Save Project** button.

The Project will then be saved.

For further information regarding the CineFile, please refer to the CineFile User manual positioned on the CineFile desktop.

## EDL MIX CONFORMING

An EDL (Edit Decision List) or Cutlist rearranges the automation to match video or film cuts.

- An EDL relates to video and works with Timecode values.
- A Cutlist relates to film and uses feet/frames.

Before using this method of conforming, ensure that:

In **Timecode Options**, the display format for Timecode is set to:

- HH:MM:SS:FF if working with EDL
- Feet/Frames if working with a Cutlist.

Ensure the sample rate and frame rate are set to be the same as when the automation was recorded.

A warning screen will appear if this is not the case.

When the Mix Conform screen is first opened, select which type of list you need to work with:

- If the button to the right of the screen says **Cutlist View**:

You are currently working in **EDL** mode.

- If the button to the right of the screen says **EDL View**:

You are currently working in **Cutlist** mode.

Toggle this button to set the list to be in the correct mode. The view of the subsequent edit screen is dependent on this selection.



## CUTLIST VIEW

To create a new Cutlist, make sure you are set to **Cutlist View**, click the **NEW** button, and the Cutlist screen will open.

To create a new event:

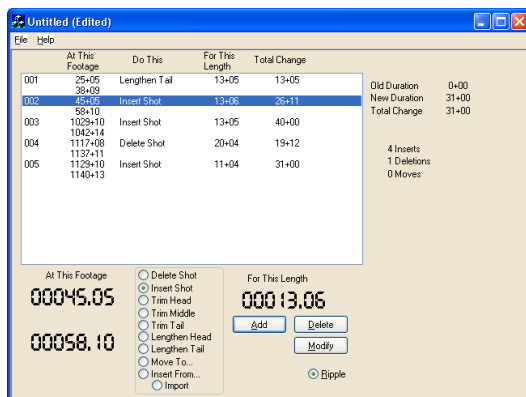


Illustration 63.: Cutlist View.

- Click the **Foot/Frame** field just beneath the main window and set the Feet/Frame value you wish the event to start at.
- Select the type of event from the radio button selections (depending on the selection made here, the options to the right may also change).
- Set the length you wish this event to last for (the total length of the event will be displayed underneath the **At This Footage Foot/Frame** display).

Once all the event parameters have been set, click **ADD** and the event will be added into the list showing the events:

- Type
- In time
- Out time
- Length

To modify an event, click on the relevant event in the list (all the display parameters will change accordingly). Make the necessary changes and then click **Modify**. The event will be changed and reinserted back into the list.

## RIPPLE MODE

If you modify an event so that it is (for example) 1 second longer than it previously was, by clicking the **Ripple** button before you change this initial event, 1 second will also be added to all subsequent events in the list further down the timeline.

Until Ripple is turned off again, all events in the list will automatically be modified in this way every time an event is changed that requires all subsequent events to be changed.

In this way, it is not necessary to have to individually modify all the events due to a single change. To remove an event completely, click the event in the list and click **Delete**.

If you select the **Import** radio button option, a file dialogue will allow you to set the Client/Project/Title/Mix of another mix where you can import automation from, including a Foot/Frame time to start the import from. Once this has been set, it will appear on the right side of the screen (as shown left), with a Foot/Frame field underneath to set the time to import automation from.

Click **ADD** once this has been set and the event will be added to the list.

Once all the events have been added to the list, save the file using the **File** menu. The file will be saved in .CUT format.

To apply this (or any other previously created Cutlist) to the currently loaded automation, see below.

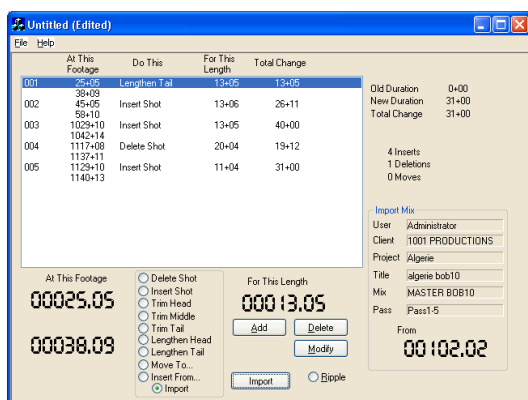


Illustration 64.: Cut List View – Ripple Mode.

**EDL VIEW**

To create a new EDL, make sure you are set to **EDL View**, click the **NEW** button, and the EDL screen will open.

To add a new event:

- Set the **Source Start** time and **End** time.  
The **Length** will be calculated automatically.
- Set the Target **Start** time.  
The **End** time will be calculated automatically.

Click **Add**, and the event will be added to the list.

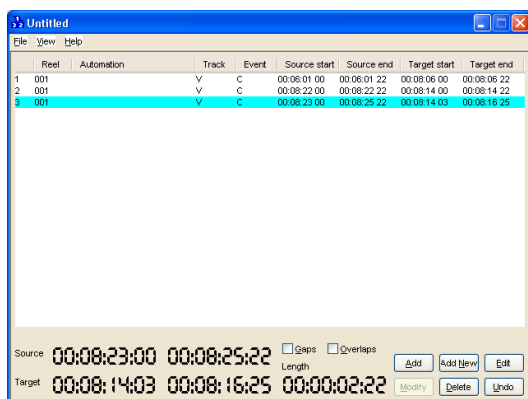


Illustration 65.: EDL View.

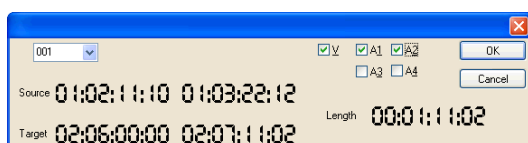


Illustration 66.: EDL View - Add New.

Alternatively, click the **Add New** button, and another window will open allowing you set the values above. This screen also allows you to set the **V**, the reel number and **A1** to **A4** fields which equate to **Audio** and **Video 1 – 4**).

To change events already added to the list, select the entry in the list so it is highlighted then click the **Undo**, **Delete** or **Modify** button as required.

Once all the events have been added, save the file using the **File** menu. It will be saved in .ENC format.

## CONSIDERATIONS FOR EDL FILES

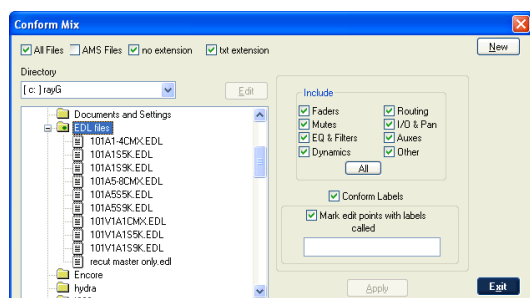


Illustration 67.: EDL Files.

Encore needs to verify that the information contained in an EDL does not contain any conflicts, for example, times that overlap, gaps left in the timeline etc.

In the main file management screen, use the 4 tickboxes at the top of the screen to filter the display of files by their extension.

There are two ways to verify an EDL. The first is to check each event manually and ensure that the events are consistent with the timeline.

The second is to allow Encore to verify the "[name].EDL" file, which then generates a new file called "[name].ENV". It contains all of the same information and events as the EDL, but a ENV file has been verified by Encore to ensure a consistent timeline in the resulting mix pass.

To verify an EDL file, select the file and then click **Edit**. The file will open and the list and events will be displayed.

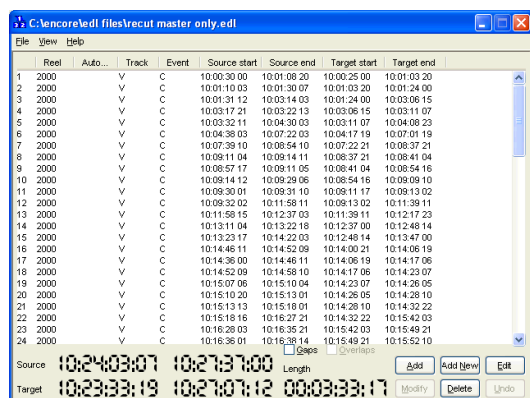


Illustration 68.: EDL file display.

### Track:

Will show either V and/or A1 to A4. This denotes Video, and Audio 1 to Audio 4.

### Event:

C indicates Cut. If the Gap (or Overlap) box is available as shown here, then Encore has detected a conflict in the list of events.

Click the **Gaps** or **Overlaps** box, and any events shown in green indicate a gap; any events in red indicate and overlap, either of which will produce an inconsistency in the resulting timeline.

These must be corrected before you apply the EDL. These inconsistencies can either be manually verified or automatically verified by Encore...

## CONSIDERATIONS FOR EDL FILES (continued...)

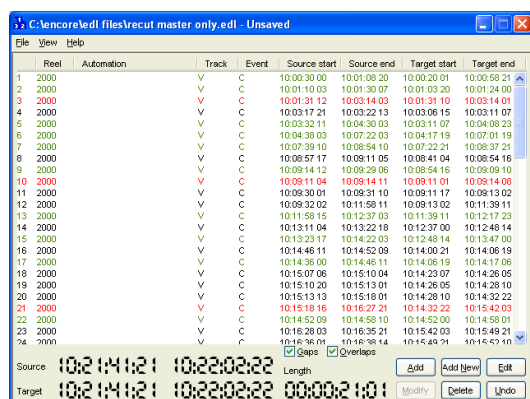


Illustration 69.: EDL file display – Manually Verify.

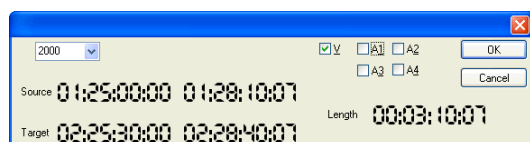


Illustration 70.: Event Information display.

### Manual Verify:

To manually change an event, click on the event and click **Edit**.

A small display will show the parameters of the selected event.

The small pull-down list on the top left indicates the reel number. The two Timecode fields next to **Source** indicate the **Start** & **End** times.

The two Timecode fields next to **Target** indicate the **Destination** start time. The length is automatically calculated.

The **V** and **A1** to **A4** tick-boxes refer to the Video and any Audio tracks available that you may wish to include in the Conform operation.

Once you have set all the parameters, click **OK** and the event will be placed back in the event list displayed with black text (red or green text indicates there is still a conflict).

**CONSIDERATIONS FOR EDL FILES (continued...)****Automatic Verify:**

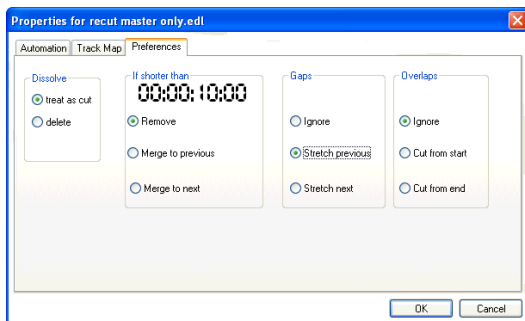
If either of the **Gap** or **Overlap** boxes are available, tick them.

From the **View** menu, select **Properties**, and then the **Preferences** tab.

**Dissolve:**

It is possible that the EDL list contains **Dissolve** instructions, but as it is not possible to dissolve automation, you need to inform Encore how to treat this instruction.

- **Treat as Cut:** the event is treated as a CUT at the Source Start time.
- **Delete:** Will ignore the event completely.



*Illustration 71.: EDL list - **Dissolve** instructions.*

## CONSIDERATIONS FOR EDL FILES (continued...)

### IF SHORTER THAN:

If an event is shorter than the time value entered here, then Encore can either:

- Remove the event from the list altogether.
- Merge it into the Previous event.
- Merge it into the Next event.

By default, this time is set to 00:00:00:00

### GAPS:

If Encore detects a gap in the event list timeline, it can be set to:

- **Ignore** (not recommended as this will leave errors in place).
- **Stretch Previous** (which will extend the **End Time** of the previous event to include this event), or,
- **Stretch Next** (which will bring forward the **Start Time** of the next event to include this event).

### OVERLAPS:

If Encore detects an overlap in the timeline, it can be told to either:

- **Ignore** it (not recommended as this will leave errors in place).
- **Cut** from Start of the overlap, or,
- **Cut** from End.

**CONSIDERATIONS FOR EDL FILES (continued...)**

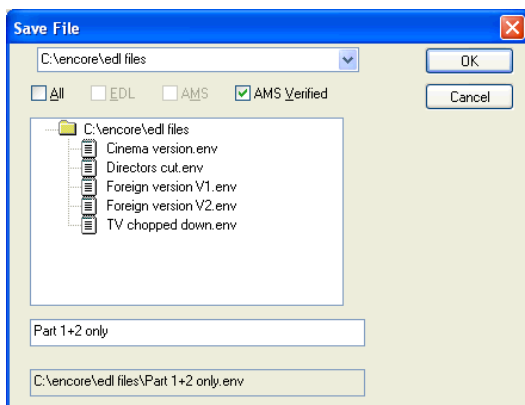
Once these preferences have been set, click **OK** and the events in the list will be changed accordingly.

Both of the **Gaps** and **Overlaps** boxes should now be greyed out indicating that Encore has resolved all the inconsistencies.

From the **File** menu, select **Save**, and the Save dialogue will open.

Select the location to save the file to from the pull-down list at the top of the screen. There are two boxes beneath the list of existing verified files:

- Enter the file name into the top box
- The bottom box shows the full file name and location.



*Illustration 72.: Save file dialogue box.*

Give the file a name and click **Save**.

The file will be saved in ENV format (an EDL file that has been verified by Encore).

If the list still contains gaps or overlaps, then it will be saved as a ENC file. This is an Encore compatible list which you can return to at a later date to finish verifying the settings.

Close the Event List by clicking the **X** in the top right of the screen.



## TO APPLY AN EDL OR CUTLIST TO CURRENTLY LOADED AUTOMATION

In the **Conform Mix File** page, select the .ENV file you have just created. Select which components of the Automation you wish to conform (faders, mutes, auxes etc).

If you add text into the **Mark Edit Points With Labels Called** field, this will create numerically sequential labels at each edit point, called [text] 1, [text] 2, [text] 3 etc. These will be merged with the current label list.

If the **Conform Labels** option is ticked, then the existing label list will have it's Timecode times adjusted accordingly to match the conformed automation (this ensures you have the same locate points for the start of each scene, but with the new times).

Click **Apply**.

If working in **Cutlist** view, **Apply** will only be available for **Cutlist** files.

If working in EDL view, **Apply** will only be available for .ENV files.

Encore will now apply the verified EDL list to the currently loaded pass, create a new conformed pass and add text to the new pass saying **Conformed using** [filename.env], [time, date]'.

## **APPLY AN EDL OR CUTLIST TO NOT CURRENTLY LOADED AUTOMATION**

From the **View** menu, select **Properties**, then click on the **Automation** tab.

To change the Client/Project/Title/Mix, click the **Select** button. Select the Client by double clicking on the relevant Client in the list. Repeat this for Project, Title and Mix.

At the lowest level, the relevant automation tree will be displayed allowing you to select the source pass. Once the pass has been selected and **OK** clicked, the tree page will close and the new C/P/T/M will be displayed in the **Properties** page.

Also in this page is a **Global Offset**, where either the source or destination timelines can be offset by a positive or negative value.

NB: Global Offset affects ALL parameters and ALL automation!

## MIX CONFORMING

Provides functions for making mixes conform to film edits.

- **Move:**  
Used to move part of the current mix, creating a new conformed mix/pass. All automation events for the selected paths are moved. Move first cuts the section out of the mix and then inserts it at the destination time (e.g. Scene 2 has been relocated to appear after Scene 3 and as the picture and sound for this edit are conformed the automation is conformed to match).
- **Delete:**  
Deletes automation events from the current mix, creating a new conformed mix/pass.  
All information including fader moves, events and mutes is deleted. The Delete operation changes the timecodes on events following the removed section so that the new mix has no gaps.
- **Insert Stock:**  
Inserts a blank space into the current mix, creating a new, conformed mix/pass. Used for example when a new scene is added to a film (during this space/time all faders, events and mutes have the same initial settings as the start of the inserted time). The source Mix/Pass is not changed by conforming the mix.

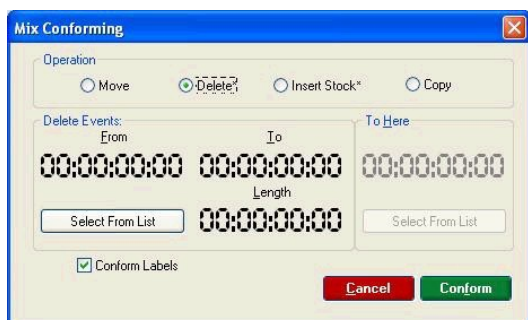


Illustration 73.: Mix Conforming dialogue box.

Click on **Move**, **Delete** or **Insert Stock** in the operation box.

The options available will change according to the operation selected.

To set the **From** and **To** times, click on each Timecode and alter it manually, or click the **Select From List** button to set the times from the **Start and End Times** dialogue box.

The **Length** Timecode will automatically show the amount of time that will be conformed (change the Timecode length manually if required).

To set the **To Here Timecode** for a Move operation, click on the Timecode and alter it manually, or click the **Select From List** button to set the time from the label list box.

To select the paths to conform, click on the required paths in the list, and the selected paths will be highlighted, or click the **Select All** button to highlight all paths.

To change the crossfade time, click in the **xFade Time** box and enter the required number of frames of crossfade. This will be used at both the beginning and the end of the conform, or at the "join" for a delete operation.

To force the Label List to follow the conform operation, click the **Conform Labels** checkbox so that an **X** is displayed.

Note that when this is done, the previous Mix/Passes will no longer match the new Label List.

To create the new conformed mix, click the **Conform** button.

The **Mix Conforming** dialogue box will be removed and a confirmation box will appear to indicate a new Mix/Pass has been created. The new Mix/Pass will be shown as the Play Pass on the main Encore screen.